2: Underhill E-5 (1931-1935)1939 NU28 Papago NU28

flimsy affair and this destruction was probably an aid to sanitation. 768
But the four mesquite posts of the frame work were hard to come by so they were generally moved and a new house built around them. There are traditions of bereaved families who threw away all their property or burned it, after the Mohave fashion, but most people denied this. "We couldn't have lived. We were too poor" (11). But if there had been many deaths in succession, the family left everything but what they could carry on their backs and went to seek asylum with distant relatives. It was thought better to leave the fields to others while they were so ghost ridden.

Women, in mourning, cut their hair to the neck, men to the 301
shoulders. Hair should be buried at a distance, out of reach of 302
animals but since it was such valuable property, there were some 765
who ventured to use it for hair ropes. Used in a carrying basket, [777]
one old woman stated, it even brought luck. Those who had not lost a spouse wailed for the ritual four days and then went about their occupations but widows and widowers must mourn longer. A widow, in the very ancient times, wore nothing but a breechclout and went unpainted for a year, after which she might marry again. A widower went unpainted and his period of mourning was thought by most to be a year but one man said he could marry after four days. "A woman could work and take care of herself for a year, but a man needed some one to work for him" (1).

If the husband had died, the wife might marry one of his younger 768
siblings but otherwise she went back to her family group. Very young children who needed her care, she would take with her, but older ones would be left to be brought up in her husband's group, probably by his mother. An elderly widow often remained in the adopted group, with her sons to support her. But there is one example of such a woman who returned, with all her grown sons, because her home field was better (I. 1. A 3). At the end of the mourning period, if she were of marriageable age, her family found her another husband. Children of her first husband were likely to be sent back to his family group, but if that was inconvenient, they stayed with her parents. She rarely took them into the new home.

If the wife died, the children remained in the husband's group, cared for by his mother or one of his brothers' wives. If he had been satisfactory, he might be given one of the wife's classificatory younger sisters. Otherwise he took a new wife and the children of the former one remained with his mother.

The souls of the dead went to the east, escorted by their ancestors, 775
who came for the dying man in the shape of owls. This was true whether they had died of illness or of enemy wounds. The soul

4: Joseph et al D, E-5 (1942-1943) 1949
NU28 Papago NU28

ribbons she wants and relieve her of work occasionally, so that she may join her friends. However, the domestic labor which she shares with all the women of her household is continuous and confining, and there is little time left for village visiting. Their common effort and well-nigh exclusive companionship results in close bonds of affection between the women. 883

A reputation for proficiency in the household arts helps the girl to make a good marriage. Even today, when marriages are no longer arranged on the basis of suitability to family needs, men look on industry (in the girl and her family) as an exceedingly valuable attribute, and it is a criterion in choosing a wife. 581

Papago girls are far from indifferent to their appearance. Dress and good looks occupy much of their time, thought, and conversation. Many dresses are bought in town, and these serve as models for homemade clothing. Girls wear low-heeled shoes, usually with ankle-length socks after the current fashion in the towns. Those in the western districts, who are nearer to white towns than the eastern girls, use cosmetics generously and wear a profusion of hair ribbons, pins, and other "store" ornaments. Baboquivari girls, though much more acculturated in other respects, are less inclined to imitate the fads of American and Mexican women, but they are not less interested in making a good appearance. 883 291 301

A girl spends most of her leisure time with other girls of her age in the village, usually her cousins. Because young people often live some distance apart and leisure hours may not coincide, the group is usually small. There is a persistent tendency for each girl to seek out one other for close companionship. Some girls make stable and lasting friendships; others shift from one intimate to another. Young girls do not ordinarily stray far from the house cluster, and they often loiter around the ramada where the women of the household are working; here they discuss the latest gossip, make jokes, or plan for some important event. They may entertain themselves with picture magazines, and sometimes they weave baskets together. 883 572

No one anticipates a fiesta with more pleasure than the teen-age girl. If the event takes place in her village, she joins the women in making paper flowers for the church and in preparing food for the guests. No girl goes to a fiesta by herself, and, if the celebration is in another village, she must be accompanied by one of the men of the family as well as by an older woman. Adolescent girls take no part in the religious phase of the celebration except perhaps to carry statues or candles in the procession. Dressed in their best, they sit together on the benches around the dance ground with the other women who wish to dance. 883 527

[Text continues on p. 153- Analyst]

5: Castetter & Bell N-5 (1938-1940) 1942

NU28 Papago NU28

Pima NU29

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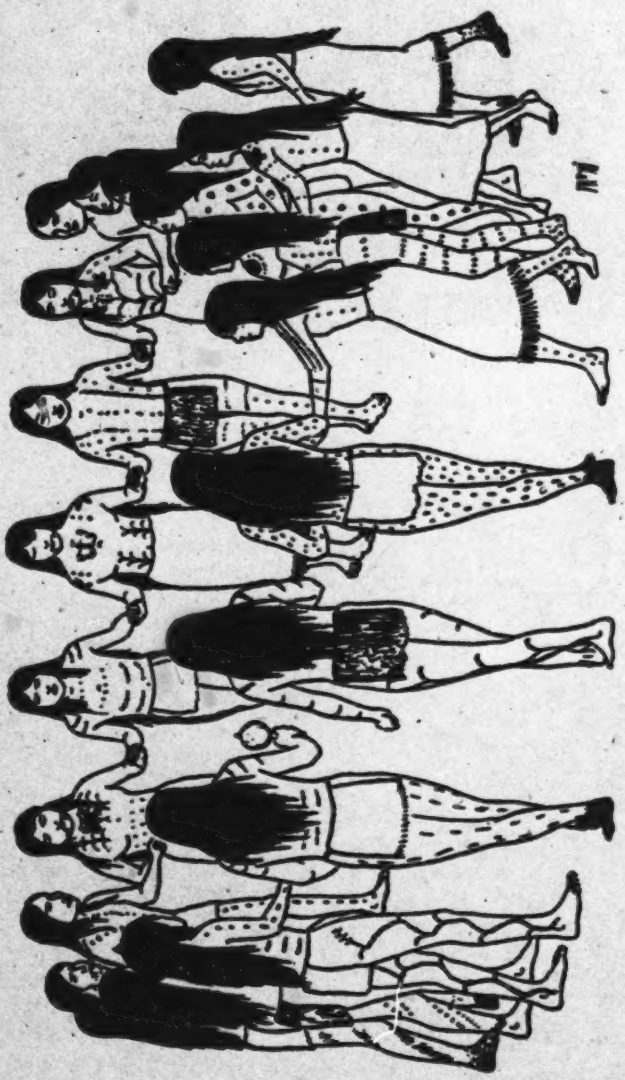

Fig. 5. Papago Rain Dance. (Reproduced from Underhill, *The Papago Indians of Arizona and their Relatives the Pima*, through the permission and courtesy of Dr. Willard W. Beatty, Director of Education, U. S. Office of Indian Affairs.)

[p. 225]

5: Castetter & Bell N-5 (1938-1940) 1942
NU28 Papago NU28
Pima NU29

crops from disease and to insure good health and long life. The paraphernalia used consisted of effigies representing clouds, corn, sahuaros, chollas, mesquite beans, deer etc., and were carried in a procession by masked singers. Every man in each village made some such effigy out of twigs and colored cotton, and this he carried to the scene of activity. Painted prayer sticks, adorned with fine turkey or eagle feathers, and the bull-roarer symbolized growing corn, lightning, thunder, clouds and the sound of rain. A group of clowns performed a variety of activities, such as carrying long poles to represent those with which sahuaro fruit is gathered, gourd rattles, portraying giant cactus trees, and wearing turkey feathers on their heads to symbolize the fruit. There were also representations of the sun and moon. They went through the motions of shooting at men disguised as deer, or at imaginary jackrabbits, antelope and other game. A replica of a field was made by each village, and sand brought from the arroyo was placed nearby to portray the mouth of the arroyo close to the field. Clowns in proper costume investigated to see if these "fields" were in proper condition, and imitated people working in fields by cleaning the "ditches" and burning "weeds." Shamans sprinkled cornmeal on the breasts of everyone, thus preventing sickness and bringing them long life, and, according to Davis,[4] such meal was made only from branched or twin ears of corn. Representatives from each village sang their cycle of eight songs, repeating as often as necessary, for singing continued all night. Just before dawn, the singers disrobed and painted themselves in a spotted fashion to depict multicolored ears of corn, principally blue, red and white. Girls carried ears of blue and white corn, and in each village group there were two men who represented yellow corn. Invariably the best specimens of corn, pumpkins and teparies were used in this ceremony. Content of the songs represented a description of the appearance of clouds, the occurrence of thunder, light-

[4] *Ibid.*

7: Lumholtz N-5 (1909-1910) 1912
NU28 Papago NU28

796 sahuaro wine is not used during or after this great festival. At Quitovac, in Sonora, an annual harvest feast, 796 536 called by the same name, is given in August; this is accompanied by the drinking of sahuaro wine.

As the name indicates, the clowns are the funny men of the occasion, and their apparel and weapons are in accordance with their functions. Their bows are crooked mezquite roots with strings attached. Their ridiculous-looking arrows, four for each, are made from sahuaro ribs, with turkey feathers as the plumed part; like the hunter, the clown has two kinds, but his are out of proportion, three being thin and one very stout. His bracelet may be a piece of unborn deerskin wrapped around 796 the wrist. The most striking part of the costume is 536 the mask, which is made of canvas, like a hood that is 532 drawn over the head; formerly perhaps basket work took the place, at least in parts, of the canvas. Small holes for the eyes have been pierced in it and the top is adorned with a large bunch of plumes from the turkey, hawk, and a black sea-bird. "Horns" made of turkey plumes are attached to the sides, soft down from a hawk being tied to the top. The decorations on the facial part of 796 the mask symbolize clouds. Under the clown's belt is 536 tucked a wooden machete, and large strings of sea-shells run over the shoulders across the chest and back. He wears a huge tobacco-pouch and carries a sahuaro pole on which small greasewood sticks, tied at right angles, do duty as hooks.

796 His bare arms, as well as his arrows, are decorated 301 each with a spiral line made with chalk and encircling 536 a [i.e., the clown's.—Analyst]

7: Lumholtz N-5 (1909-1910)1912
NU28 Papago NU28

lengthwise, while his legs are daubed in spots, the color being afterward allowed to wear off. At the feast, the numerous clowns perform pranks everywhere; they visit the houses, offer food, and shoot at men disguised as deer. During the dancing they keep in the middle of the dancing place. They neither sing nor talk, though they may do so if requested. If a clown breathes on a sick man, the latter gets well. The mask when not used is kept in the house of the owner, usually in a covered earthen-ware jar. The dignity of the office, which does not imply the necessity of being a medicine-man, is confined to certain families, the father deciding which of his sons is to be the next clown.

On the wall in my lodging-room there was hanging a different kind of mask, neatly made from a gourd, and painted. It is worn by a singer at the same great feast. I also secured this, and during the time spent at Santa Rosa valley I was fortunate enough to make quite a collection of such interesting objects. There are three sections of colors on the singers' masks symbolizing clouds of similar hues. The upper part is painted with red ochre; then comes a black band which is produced by a mixture of sap from the mezquite and oxide of iron; the white band is made with chalk. The zigzags of the red section symbolize clouds, the dots are grains of corn. The designs on the white section denote clouds and lightning. The singers (*viinim*) have the same kind of rattles as the clowns, consisting of a number of the small bags spun by an insect (*attacus orizaba*), with a pebble inside of each, and attached to a band around the ankle.

7: Lumholtz N-5 (1909-1910) 1912
NU28 Papago NU28

The band should be cut from the skin of a black dog, which is killed for the purpose in the practising enclosure. 796 534

The singer has the upper body nude, his trousers being turned up as high as possible and his feet bare. He wears no head-dress, but attempts to appear neatly attired, tying around the loins a colored bandanna or perhaps a shawl borrowed from his wife. Around the waist, the neck, and the upper part of the arm bright-colored strips of cloth are tied. His body is smeared with red ochre on which are spots of white, symbolizing grains of corn. 796 533 301

An important part of the singer's outfit is the bull-roarer, consisting of two flat pieces made of sahuaro rib, the smaller one being held by the hand when in use. The connecting string should be twine of native cotton, which still may be found in use. They are decorated with symbolic designs, such as those standing for lightning, clouds, turtles, grains of corn, expressing their desire for rain. The buzzing sound produced should be deep, in imitation of the thunder, which brings rain; if the sound is shrill, lightning only will follow. 796 534

The bull-roarer is swung for the purpose of calling people together and as a sign that the meeting is over, both at the preliminary exercises in the practising enclosure as well as at the feast itself. These buzzing implements not only open and conclude the proceedings, but they are used on the way from the practising house to the feast early in the morning, also when the cloud [202]

7: Lumholtz N-5 (1909-1910) 1912
NU28 Papago NU28

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PAPAGO ETHNOLOGY

4. Maidens mask (about length, 60 cm. A, Wooden [spoon-like] tool in pulling off cereus cactus fruit; length, 38 cm. 6, Tattooing marks on woman. d, f, Front and side views of rattle shield, used in Apache dance initiation. e, Wooden spur, attached to one (right) foot; length, 16 cm. g, h, Bags of deerskin, containing paint used in the ceremony; serve as cushions and caps; height of the smaller one, 17 cm. i, Bird, made from cocoon and painted blue; carried upright on the hands from foot; length of bird, 9 cm.

[Facing p. 110]

7: Lumholtz N-5 (1909-1910) 1912
NU28 Papago NU28
Sand Papago

which the Indians knew how to gather all the year round, 184
though after May that part of the plant which is above 222
ground withers away. They had their season of chia and used to come as far as Quitovaquita and Santo Domingo to gather mezquite beans (called by the Mexicans *pechita*) and eat sahuaro and pitahaya. Near all the tinajas are seen round holes from six to ten inches deep, made into the solid rock, in which these Indians pounded mezquite [252 412] beans. Their pestles are frequently found. The beans of the palo fierro were toasted, ground, and consumed as pinole. After the scanty winter rains the juicy plant of the sand dunes, *œnothera trichocalyx*, was boiled and eaten.

The clothing of these people was made from the skin 184
of mule-deer, antelope, or mountain-sheep. The hair was 281
first removed with a bone taken from the lower foreleg of the animal, and the skin was smeared with the brains. The root of the torote tree, crushed and left in water, furnished necessary material for the tanning process. The [291] man wore shirt and breech cloth, the woman a short skirt. They killed sea lions on the rocks by hitting them on the nose, and from their skins sandals and straps were cut. From the badger's hair they were able to plait [301] ribbons for the hair and make twine to be used for the [331] breech cloth. Women wore sandals, but no hair ribbons. The skirt was kept up by strings of buckskin.

The burden basket was not used, but they made carry- 184 285
ing nets as well as pottery, material for which is abundant 482
on the coast. Baskets were manufactured from torote, willow, and bulrushes. In order to make bows, these 184
Indians travelled as far as the Colorado River to get 411

VIKITA CEREMONY OF THE PAPAGO (CONT.)

All the dancers carried quivers of arrows, the quivers being made of canvas, painted red or left natural color, or of skins. At least one quiver was made of the entire skin of a kit fox. These quivers were fastened across the small of the back at an angle, open end up and to the dancer's right. Many quivers were fringed. 796 292 411

Two or more men carried imitation powderhorns of cowhorn, in one case carried slung over the left shoulder and resting on the right hip, in the other, tied to the belt on the right side.

The dancers' arms and legs were bare, though a few men had shirt sleeves and Levi legs rolled up and showing beneath the tunic. Legs and arms were painted with what seemed to be white clay, decorated with groups of short vertical lines, done both in red paint and by scraping off the clay. 292 796 [302]

On the left wrist the dancers wore ornaments of skin, canvas, or of both. One wore the entire skin of a ringtailed cat wrapped around his wrist, the tail dangling. Other wrist decorations were made by wrapping the end of a long strip of material, two to four inches wide, once about the wrist, letting the end dangle a foot or more. These were often fringed, or had plumes tied to them, and were painted in colors. Many were red with white geometric patterns; one was yellow with diagonal green lines. [301]

Each dancer carried a wooden arrow, fletched with turkey feathers, the point carved out the wooden shaft, or carried a wooden wand or lance, in the left hand. These were red, with white banding. In the right hand most carried a bow made of grotesquely twisted wood. These bows ranged from two to two and one half feet long, and were also painted red with white banding. A few men carried wooden guns, one being made of a twinned saguaro rib, the butt representing the stock, and the ribs the barrels of a double barrelled shotgun. One or two men carried cheap commercial popguns. Several men with guns carried arrows in their left hands, though others carried wands and used them as ramrods. 293 796

Legs were bare from knee down, and the dancers wore anklets of black leather or of black cloth on which were sewed one or more rows of cocoons, fastened by one end. One dancer's anklets were solidly covered with cocoons, as if he had strung them and wrapped the string spirally about his ankle. All dancers wore sandals, of leather soles tied on with thongs. In some cases cocoons were sewn to the ankle binding, on the outside. 292 796

The chorus was made up of both men and boys, and each member carried ceremonial objects in both hands. All but two were bare headed, and wore halves of gourds bound over their faces. These gourds were decorated with horizontal zones of color, consisting of a blue band one and one-half or two inches wide at eye level, a red zone, extending 796 292 531

17:Castetter & Underhill N.E-5 (1931-1934) 1935
NU28 Papago NU28

binding it with a strip of soapweed *(Yucca glauca)*. The hair was brushed with the combination brush and comb made of a bundle of aloe fibers *(Agave americana)*.

The Papago myths tell of Elder Brother wearing bright feathers, probably macaw *(Ara* sp.), and a Spanish account records:

> At San Xavier del Bac and neighboring rancherias there are many macaws which the Pimas raise because of the beautiful feathers of red and other colors, almost like those of the peacock, which they strip from these birds in the spring for their adornment (27, p. 129).

Both sexes wore necklaces and earrings and hunters particularly made handsome necklaces of deer teeth. Women were tattooed with vertical lines on the chin, a woman specialist doing the work for which she was paid a necklace or a basket of corn. Her piercing instrument was four sahuaro needles *(Carnegia gigantea)* tied in a row with a shred of yucca fiber *(Yucca glauca)*. She pinched up the skin between her forefinger and thumb and pierced it, and many patients had crooked lines because they winced. Into the holes she rubbed charcoal from a fire of creosote bush *(Covillea glutinosa)* which leaves a permanent greenish blue color. The ears of both sexes were pierced early in childhood with an ocotillo thorn *(Fouquieria splendens)*.

Paints were made from clay, charcoal, specular iron, and vegetable dyes, and since the upper part of the body was habitually naked it provided plenty of field for design. Vegetable dyes were rather rarely used and then only by women. Red dye was obtained from the root of *Krameria glandulosa* while the pollen of a reed (probably *Arundo donax)* provided a yellow dye. In daily life older men and women did not paint, but smeared deer grease over the body when necessary for warmth, as did hunters and warriors before going on an expedition.

The root of the soapweed *(Yucca glauca)* was dried, pulverized, and mixed with water to form suds for washing the hair.

MUSICAL INSTRUMENTS

534 Papago musical instruments were the drum, the scraping stick, the gourd rattle, and the flute; cocoon and deer hoof rattles were used occasionally. The basket drum was the ordinary food bowl inverted and could be struck with the palm of the hand or with a stick, or used as a resonator under the scraping stick. Scraping sticks differed in the depth and frequency of the notches according to the songs for which they were used. Scraping stick songs were designed to avert evil and to bring rain, and these required a stick of ironwood *(Olneya tesota)* slightly concave and with far-spaced, deep notches which produced a loud rattle. A series of minor songs concerned an imaginary being, *pihuri*, who caused and cured sore eyes. These required a straight stick of sahuaro rib *(Carnegia gigantea)* with shallow, close-spaced notches, giving a much softer sound.

The rattle was a dried bottle-gourd fruit *(Lagenaria vulgaris)*, which desert Papagos do not now raise but get from the Altar valley. The fruits were dried, freed of their seeds and pulp, and these replaced by gravel. A handle was then made of peeled creosote bush wood *(Covillea glutinosa)* thrust through the gourd until its end just protruded, and fastened at both perforations with mesquite "gum" *(Prosopis velutina)*.

The flute is used only by individuals and never in ceremonies as is the basket drum. The only one seen was a vertical flageolet of a reed (probably *Phragmites communis)*, cut so that a joint came in the exact middle of its length; over this joint was a hole half an inch long which was closed when playing by tying a cloth over it. In the distal end were three holes which the fingers played upon.

534 White cocoons are picked from desert bushes, filled
301 with fine gravel, and strung on buckskin thongs, and these are worn around the ankle, knee, and waist in certain ceremonies. Deer hoof rattles are no longer worn.